

Zwei

STÜCKE



Georg Goltermann.

Op. 132.

N^o1. Etüde, Preis M. 2.-

N^o2. Trauer und Trost, Characterstück, Pr. M. 1,80

Verlag und Eigenthum

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GEORGE GOLTERMANN.

OEUVRES pour le VIOLONCELLE.

		Mark			Mark
Op. 17.	Romance E moll 30 min. avec	Orchestre 2 60	Op. 95.	3 Romances symboliques, avec Piano	3 60
		Piano 1 50	1. La Foi C dur 12 maj.		1 30
Op. 22.	Romance G dur 17 maj. avec	Orchestre 2 50	2. La Charité A dur 12 maj.		1 30
		Piano 1 —	3. L'Espérance F dur 12 maj.		1 30
Op. 30.	2 ^o Concerto D moll 37 min. avec	Orchestre 4 20	Op. 97.	Tosbilder (Mistr. musicales) avec Piano	
		Hertzl. Cadenzen von Leo — 03	(Sittlich — Satirellisch — Trauermässig —		
		Cadenzen von Grillmayer — 03	Sittlich Glück — Auf der Jagd)		2 00
		Darante Andante mit Piano 1 50	Op. 98.	Fantaisie sur des Melod. de Mendelssohn, avec Piano	2 50
Op. 35.	4 Morceaux de salon, avec Piano	complet 3 20	Op. 103.	7 ^o Concerto C dur 17 maj. avec	Piano 5 —
1.	Romance D dur 14 maj.	1 —			Orchestre 4 —
2.	Ada Masturka A moll 12 min.	1 —			Piano 1 80
3.	Capricio G dur 30 maj.	1 —	Op. 115.	Trois Morceaux faciles avec Piano	
4.	Adagio et Tarantole D moll 12 min.	1 —	1. Sérénade G dur 30 maj.		2 —
Op. 36b.	1 ^o Sonatine A dur 12 maj. avec	Piano 2 20	2. Idylle A dur 12 maj.		2 —
	(Edition André (No. 202)	2 —	3. Nocturne A moll 12 min.		1 50
Op. 33.	4 Morceaux caract., avec Piano	complet 3 20	Op. 120.	Pièces choisies, Transcriptions.	
1.	Réverie E moll 10 min.	1 —	1. Am Meer (AU bord de la mer), Schubert		1 30
2.	Inquiétude G dur 30 maj.	1 —	2. Kirohen-Arie (So i miei sospiri) Stradella		1 30
3.	Nocturne D moll 10 min.	1 —	Op. 121.	Transcriptions d'Opéras	
4.	Humoreske D moll 12 min.	1 —	1. Idoménée) Rousset		1 50
Op. 39.	4 Soli avec Piano	complet 3 40	2. Idoménée)		1 30
1.	Nocturne G dur 30 maj.	1 —	3. Zaïde, Mozart		1 30
2.	Sérénade E dur 17 maj.	1 —	4. Così fan tutte, Mozart		1 —
3.	Novellette G dur 30 maj.	1 —	5. Iphigénie en Tauride, Gluck		1 —
4.	Capriccio D dur 17 maj.	1 50	6. Médée, Cherubini		1 —
Op. 51.	3 ^o Concerto E moll 31 min. avec	Orchestre 13 50	Op. 125.	3 Nocturnes avec Piano	
		Piano 5 20	1. G dur 30 maj.		1 30
Op. 52.	3 Romances sans paroles avec	Piano	2. Es dur 16 à maj.		1 30
		complet 2 20	3. F dur 12 maj.		1 30
1.	G dur 30 maj.	1 —	Op. 128.	Vier Stücke avec Piano	
2.	A dur 12 maj.	1 —	1. Ballade E dur 32 à maj.		1 50
3.	G dur 30 maj.	1 —	2. Intermezzo D dur 12 maj.		1 50
Op. 53.	4 Morceaux caractéristiques avec	Piano complet 3 60	3. Notturmo C dur 12 maj.		1 50
1.	Nocturne G dur 30 maj.	1 —	4. Wienerlied G dur 30 maj.		1 30
2.	Déclat E moll 10 min.	1 —	Op. 130.	8 ^o Concert A dur 12 maj. avec	Piano 1 —
3.	Réverie A moll 12 min.	1 —	Op. 132.	2 Stücke avec Piano	
4.	Etude-Capricio C dur 12 maj.	1 30	1. Etude E moll 10 min.		2 —
Op. 56.	Andante religieux avec	Piano G dur 30 maj.	2. Trauer u. Trüb C moll 12 min.		1 80
		1 30	Op. 133.	Vite, "Robertich" F dur 12 maj. m. Piano	2 —
Op. 59.	1 Nocturne avec	Piano II moll 3 min.	Nocturnes avec Piano.		
		1 50	2 Bände (Edition André No. 301 et 302)		2 —
2.	Saltarello avec	Piano II moll 3 min.	Adapt:		
		1 30	Band I: Op. 41 No. 2 Op. 49 No. 1. Op. 54 No. 1.		
Op. 60.	1 Romance A moll 10 min. avec	Orchestre 1 30	Op. 59 No. 1. Op. 92 No. 1.		
		Piano 1 30	Band II: Op. 108. Op. 113 No. 3. Op. 125 No. 1.		
2.	Tarantelle A moll 12 min. avec	Orchestre 4 —	Riveries & Sérénades avec Piano.		
		Piano 2 —	(Edition André No. 311 a)		2 —
Op. 61.	2 ^o Sonatine G dur 30 maj. avec	Piano 3 40	Adapt:		
		Orchestre 13 50	Op. 43 No. 1. Op. 49 No. 2. Op. 54 No. 2.		
Op. 65.	4 ^o Concerto G dur 30 maj. avec	Piano 4 40	Op. 92 No. 2. Op. 113 No. 1.		
Op. 66.	Fantaisie sur "Obéron" de Weber	avec Piano 2 40	Romances avec Piano.		
Op. 76.	3 ^o Concerto D moll 12 min. avec	Orchestre 5 30	2 Bände (Edition André No. 322 a) b)		2 —
		Piano 1 50	Adapt:		
Op. 81.	Ballade avec	Orchestre (Partitions) 2 —	Band I: Op. 11. Op. 22. Op. 35 No. 1. Op. 60 No. 1.		
		Piano 1 50	Op. 92 No. 3.		
Op. 88.	Élégie avec	Orchestre (Partitions) 2 30	Band II: Op. 73 No. 1a. Op. 95 No. 1a.		
		Piano 1 80	Op. 92.	3 Morceaux de Salon avec	Piano
			1. Nocturne E moll 11 min.		1 —
			2. Réverie G moll 30 maj.		1 —
			3. Romance G dur 30 maj.		1 —

publiés aussi pour Violon & Piano; **pour Alto (Viola) & Piano; †pour Clarinette & Piano.

Man bittet die Rückseite zu beachten. Please notice the back of the last page.
Prière de regarder le verso de la dernière page.

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Gegründet: 1830.

Etüde

für Violoncello mit Pianoforte von
Georg Goltermann.

Op. 132, NO 1.

Allegro.

Violoncello.

PIANO.

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ANDRÉ 15253

cre - - - scen - - - do *dim.*

cre - - - scen - - - do *dim.*

This system contains two staves. The upper staff is a bass line with a complex rhythmic pattern of eighth and sixteenth notes. The lower staff is a piano accompaniment with chords and moving lines. The lyrics 'cre - - - scen - - - do' are written below the piano staff. The word 'dim.' appears at the end of the system.

mf

mf

This system contains two staves. The upper staff is a vocal line with a melodic line and some rests. The lower staff is a piano accompaniment. The dynamic marking *mf* is present in both staves.

dim.

dim.

This system contains two staves. The upper staff is a bass line with a complex rhythmic pattern. The lower staff is a piano accompaniment with chords and moving lines. The dynamic marking *dim.* is present in both staves.

dim.

dim.

1. 2.

1. 2.

This system contains two staves. The upper staff is a bass line with a complex rhythmic pattern. The lower staff is a piano accompaniment. The dynamic marking *dim.* is present in both staves. There are first and second endings marked '1.' and '2.' in both staves.

First system of musical notation. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top bass staff features a continuous eighth-note pattern with slurs. The middle treble staff contains chords and single notes, with a dynamic marking of *f* at the beginning and *p* later. The bottom bass staff has a simple harmonic accompaniment.

Second system of musical notation, continuing the piece. The top bass staff maintains the eighth-note pattern. The middle treble staff shows a change in dynamics to *f* and then *p*. The bottom bass staff continues with the harmonic accompaniment.

Third system of musical notation. The top bass staff continues with the eighth-note pattern. The middle treble staff has a dynamic marking of *p*. The bottom bass staff continues with the harmonic accompaniment.

Fourth system of musical notation. The top bass staff continues with the eighth-note pattern. The middle treble staff continues with chords and notes. The bottom bass staff continues with the harmonic accompaniment.

First system of musical notation. It consists of three staves: a vocal line (bass clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has lyrics "cre - scen - do" written below it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with similar rhythmic patterns and melodic lines.

Third system of musical notation, featuring first and second endings. The vocal line and piano accompaniment both have two different endings marked with "1." and "2.". The piano accompaniment includes a repeat sign and first/second ending brackets.

Fourth system of musical notation, primarily piano accompaniment. It features a dense texture of sixteenth notes in the right hand and a more melodic line in the left hand. The dynamic marking *mf* (mezzo-forte) is present in both staves.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line (top staff) contains a melodic phrase. The word *dim.* is written at the end of the system.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal line (top staff) continues the melodic phrase. The word *mf* is written below the piano part in the second measure.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal line (top staff) continues the melodic phrase. The word *alleg* is written below the piano part in the second measure.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal line (top staff) contains the lyrics "cre - - scen - do". The word *dim.* is written at the end of the system.

First system of musical notation. It features a piano accompaniment with a busy right hand and a more melodic left hand. The vocal line is in the middle, with a melodic phrase. Dynamics include *mf* and *mf*.

Second system of musical notation. The piano accompaniment continues with similar textures. The vocal line has a melodic phrase. Dynamics include *mf* and *mf*.



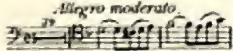


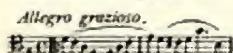

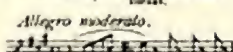

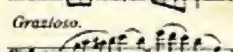



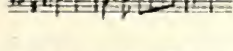
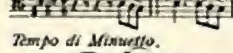

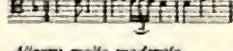
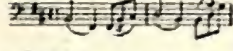
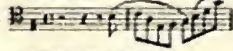
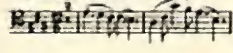
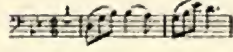
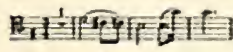






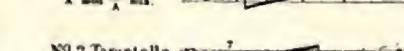

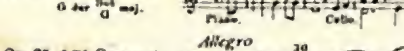
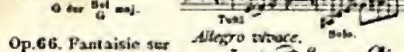
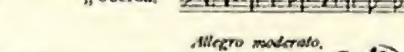
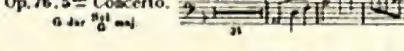
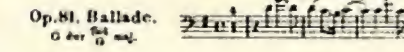
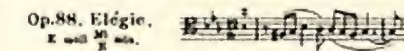
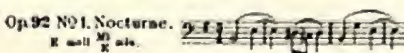


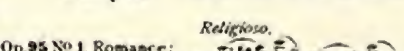
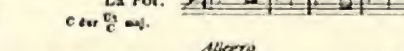
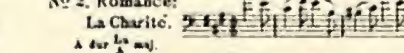
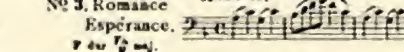
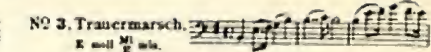
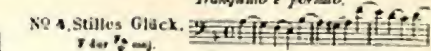
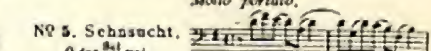
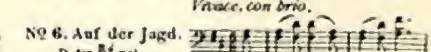
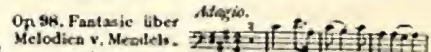
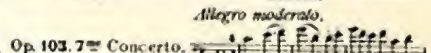
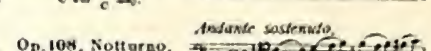

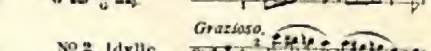
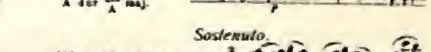
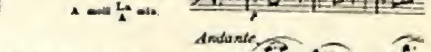
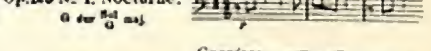
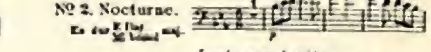

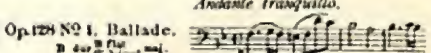
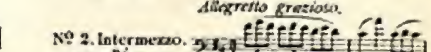
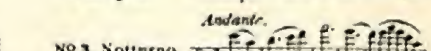
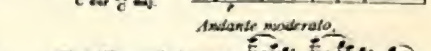
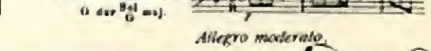
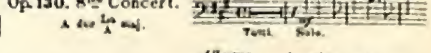
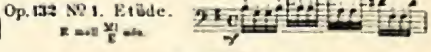
Third system of musical notation. The piano accompaniment features a prominent bass line. The vocal line includes the lyrics "cre - scen - do". Dynamics include *dim.* and *dim.*.

Fourth system of musical notation. The piano accompaniment has a more active right hand. The vocal line includes the lyrics "cre - scen - do". Dynamics include *f* and *f*.

George Goltermann.

CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

Sostenuto assai.

<p>Op. 17. Romance. E moll $\frac{3}{4}$ mts.</p>  <p>Op. 22. Romance. C dur $\frac{3}{4}$ maj.</p>  <p>Op. 30. 2^{me} Concerto. D moll $\frac{3}{4}$ mts.</p>  <p>Op. 35 N^o 1. Romance. D dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Alla Mazurka. A moll $\frac{3}{4}$ mts.</p>  <p>N^o 3. Caprice. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 4. Adagio & Tarantella. D moll $\frac{3}{4}$ mts.</p>  <p>Op. 36. 1^{re} Sonate. A dur $\frac{3}{4}$ maj.</p>  <p>Op. 43 N^o 1. Rêverie. E moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Inquietude. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Nocturne. D moll $\frac{3}{4}$ mts.</p>  <p>N^o 4. Humoreske. D dur $\frac{3}{4}$ maj.</p>  <p>Op. 49 N^o 1. Nocturne. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Sérénade. E dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Novellâta. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 4. Capriccio. D dur $\frac{3}{4}$ maj.</p>  <p>Op. 51 3^{me} Concerto. E moll $\frac{3}{4}$ mts.</p>  <p>Op. 52 N^o 1. Romance. sans paroles. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Romance. A dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Romance. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 54 N^o 1. Nocturne. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Désir. E moll $\frac{3}{4}$ mts.</p> 	<p>N^o 3. Rêverie. A moll $\frac{3}{4}$ mts.</p>  <p>N^o 4. Etude-Caprice. C dur $\frac{3}{4}$ maj.</p>  <p>Op. 56. Andante religieux. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 59 N^o 1. Nocturno. E moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Saltarello. E moll $\frac{3}{4}$ mts.</p>  <p>Op. 60 N^o 1. Romance. A moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Tarantelle. A moll $\frac{3}{4}$ mts.</p>  <p>Op. 61. 2^{me} Sonatine. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 65. 4^{me} Concerto. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 66. Fantaisie sur „Obéron“</p>  <p>Op. 76. 5^{me} Concerto. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 81. Ballade. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 88. Elégie. E moll $\frac{3}{4}$ mts.</p>  <p>Op. 92 N^o 1. Nocturne. E moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Rêverie. G moll $\frac{3}{4}$ mts.</p>  <p>N^o 3. Romance. F dur $\frac{3}{4}$ maj.</p>  <p>Op. 95 N^o 1. Romance: La Foi. C dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Romance: La Charité. A dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Romance Espérance. F dur $\frac{3}{4}$ maj.</p>  <p>Op. 97 N^o 1. Ballade. D moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Scherzetto. G moll $\frac{3}{4}$ mts.</p> 	<p>N^o 3. Trauermarsch. E moll $\frac{3}{4}$ mts.</p>  <p>N^o 4. Stilles Glück. F dur $\frac{3}{4}$ maj.</p>  <p>N^o 5. Sehnsucht. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 6. Auf der Jagd. D dur $\frac{3}{4}$ maj.</p>  <p>Op. 98. Fantasia über Melodien v. Mendelssohn. sohn.</p>  <p>Op. 103. 7^{me} Concerto. C dur $\frac{3}{4}$ maj.</p>  <p>Op. 108. Notturmo. F dur $\frac{3}{4}$ maj.</p>  <p>Op. 115 N^o 1. Sérénade. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Idylle. A dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Nocturne. A moll $\frac{3}{4}$ mts.</p>  <p>Op. 125 N^o 1. Nocturne. G dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Nocturne. Es dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Nocturne. F dur $\frac{3}{4}$ maj.</p>  <p>Op. 129 N^o 1. Ballade. B dur $\frac{3}{4}$ maj.</p>  <p>N^o 2. Intermezzo. D dur $\frac{3}{4}$ maj.</p>  <p>N^o 3. Notturmo. C dur $\frac{3}{4}$ maj.</p>  <p>N^o 4. Wiegenlied. G dur $\frac{3}{4}$ maj.</p>  <p>Op. 130. 8^{me} Concert. A dur $\frac{3}{4}$ maj.</p>  <p>Op. 132 N^o 1. Etüde. E moll $\frac{3}{4}$ mts.</p>  <p>N^o 2. Trauer & Trost. C moll $\frac{3}{4}$ mts.</p>  <p>Op. 133. Vito. Ein Reiterstück F dur $\frac{3}{4}$ maj.</p> 
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VIOLONCELLO.

Etüde

für Violoncello mit Pianoforte von

Georg Goltermann.

Op. 132. No 1.

Allegro.
mf
alm.
mf
cre - scen
do *alm.*
mf
alm.
alm.
f

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ANDRÉ 15253

VIOLONCELLO.

This page contains ten staves of music for the Violoncello. The notation includes various dynamics and articulations:

- Staff 1:** Standard notation with slurs and fingerings (1, 3, 2).
- Staff 2:** Starts with a piano (*p*) dynamic. Includes fingerings (3, 2, 4) and (2, 1, 3).
- Staff 3:** Starts with a forte (*f*) dynamic.
- Staff 4:** Ends with a piano (*p*) dynamic.
- Staff 5:** Standard notation with slurs and fingerings (1, 3, 2, 0).
- Staff 6:** Standard notation with slurs and fingerings (1, 2, 2, 0) and (1, 3, 2, 0).
- Staff 7:** Includes the vocal line "cre - - - scen - - - do" written below the staff.
- Staff 8:** Starts with a forte (*f*) dynamic.
- Staff 9:** Features a first ending bracket (1. 1, 3, 2) and a second ending bracket (2. 1, 3, 2).

VIOLONCELLO.

The image shows a page of a musical score for the cello. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the melodic line. The third staff has a *dim.* marking. The fourth staff returns to *mf*. The fifth staff includes the lyrics "cre - seen - do" and has a *mf* marking. The sixth staff continues the piece. The seventh staff has a *dim.* marking. The eighth staff includes the lyrics "cre - seen - do" and has a *f* marking. The ninth and tenth staves conclude the piece with various fingering numbers (1, 2, 3, 0) and a final note.

JOHANN ANDRÉ

Gleiche oder Ähnliche

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